Gossip About Plays, Players and Playhouses

MAYBE it was Lent, but it is hardly likely that the eight days of darkness at the Boyd theater is in any way connected with the forty days of fast and abstention. But there is the hiatus, during which time Manager Monaghan has been taking an inventory of the props and scenery that belong to the house and assisting Mr. Woodward in forming something of an idea what will be needed when the stock company opens at the theater next month. Incidentally, Mr. Monaghan entertained Punch Wheeler and a few other apostles of coming attractions. One advance man lost his "cut" trunk, some person with oblique morals having judged by its heft that it must contain something of value. With these incidents the time in the box office has been fairly well occupied. Some merriment was engendered by Punch Wheeler trying to explain why he left the circus game and how he came to be wearing the headpiece he disported. Not a little speculation was indulged as to the probable surprise of the man who stole the trunk when he found out what it contained, and with these and a firm hope in the future the days went by. But the incident of the eight dark days is peculiar. Plenty of attractions are coming this way, though, and the rest of the season is likely to be very well filled.

At the other theaters business ground along in much the same old way. The Orpheum did not experience the slump that might have been expected after the "Road Show," but a reasonably good bill did normal business, and proved the popularity of that class of entertainment in this section. The Krug presented two plays, which were well patronized, and the Burwood continued on its successful career with the stock company offering a Gillette farce. Mrs. Patrick Campbell's engagement at the Boyd, lasting two nights, was not the occasion of a tremendous outpouring, although the business was fairly satisfactory. The plays she chose are not of the type that incline many people to attend the theater—particularly as each has been seen so often. Neither has the element of popularity sufficient to make any wish to see it frequently. So Mrs. Patrick Campbell may soothe herself with the thought that in this case at least it was the player and not the play that people went out to see.

Mrs. Patrick Campbell may not be the most capable or most gifted of English-speaking actresses, but she is a woman possessed of sufficient of the immortal fire of genius to impress even the casual beholder. She has personal charm, both physical and mental, to attract, and a faculty for displaying her wares so as to be most effective. Her art sits easily on her, so that she appears at all times most natural. In all the tense, gripping scenes of "The Second Mrs. Tanqueray," she moves steadily, easily, developing each phase of the character and rounding out each little situation with a fullness of detail that makes the impersonation perfect. This fidelity to the central thought of the play makes it essentially depressing; but it is truth she is trying to depict, and she spares nothing to make her interpretation of the part truthful and impressive. In "The Notorious Mrs. Ebbsmith," a dull and generally uninteresting play, Mrs. Campbell sustains the action by dint of her personality. If the portrait of Mad Agnes were merely outlined, it would be of no avail whatever, but the star confers on it the warmth of her own life, and endows it with something akin to worth. In this, more perhaps than in Paula, she shows how thoroughly she understands the technique of her profession, and also what effect temperament may have on an unattractive subject. But she falls short of giving to the part the real spark that makes it live. All through the play she is too palpably acting to convince any that she is really feeling. It is in this regard so distinct from Paula as to be disappointing.

A fine example of the value of detail in acting is afforded by Mrs. Campbell in the first act of "The Nortorious Mrs. Ebbsmith." As she talks with Mrs. Thorpe, telling a story that many would recite with dramatic accompaniment of gesture, raised voice and varying facial expressions, Mrs. Ebbsmith proceeds with the arrangement of a bouquet, not the leastof her accomplishments, giving her recital in the most matter of fact way, and more nearly than at any other time in the play convincing by her apparent sincerity. Mrs. Ebbsmith, it must be understood, was not explaining her peculiar views; she was merely expressing them, not expecting that they would be accepted, and not in the least is she surprised at the effect she produced. In "The Second Mrs. Tanqueray" a similar result is achieved in the third act, when Paula seats herself at the piano and plays, feelingly and effectively. Not many of the women on the stage could do this, for not many of them have Mrs. Campbell's gift in this direction. But it is a very appropriate bit of stage "business" and adds much to the general tone of the performance.

Little bits of detail of this nature are what really make for greatness after all. Frequently an unexpected opportunity is afforded an actor to show how nimble his wit and how apt he is to accept a chance. When Miss Shaw was playing "Mrs. Warren's Profession" here lately one of those unlooked for little things came about. Mrs. Warren was using her handkerchief frequently, and in crossing the stage dropped it from the sleeve in which she was carrying it. Mr. Aylmer, playing Frank Gardner, was speaking at the time, and without interrupting his speech, he gracefully picked up the handkerchief and handed it to Miss Shaw. It was a very simple thing to do; so simple, indeed, that five out of every seven actors would have omitted doing it. It showed that Mr. Aylmer is a thinking as well as a talking actor. These are the little things that please the stage manager. Sometimes little things that annoy him are noted, as for example, when Miss Corcoran was playing "Hedda Gabler" at the Boyd. In the closing scene Hedda was at the piano, playing softly, preparatory to her suicide. In this scene the pistol is fired from behind the setting. At the appointed place the pistol clicked, but did not explode. Nevertheless, Miss Corcoran promptly tumbled off the piano stool and died without apparent reason. It was a clear oversight on her part, but one that marred a performance that was in many respects worthy.

Private theatricals have been much in vogue at Fort Crook during the winter, the officers and women of the Sixteenth infantry having developed histronic ability that might be of real service if Uncle Sam should suddenly fall in with the universal peace idea and go out of the military business. On Monday evening a double bill is to be presented at Fort Crook hall, under the auspices of the Sixteenth infantry branch of the Army Relief society, by the officers and women of the regiment, for the benefit of destitute widows and orphans of soldiers. "Sweethearts" and "A Proposal Under Difficulties" will be offered. After the performance dancing will finish the evening. Suburban cars will run for the accommodation of Omaha folks who wish to attend. Tickets may be had at the door.

RIGHTS TO JOHN THE SECOND SOLD

"Waltz Dream's" Successor is Bought by George Edwardes.

LONDON, March 4.—(Special Correspondence.)—After Franz Lehar, Oscar Straus. After the author of "The Waltz Dream," Edmund Eysler. In the latter we have yet another Austrian composer of light opera with whose work music-lovers in both England and America are about to be made acquainted, and report declares him to be the peer of either Straus or the composer of "The Merry Widow." Unlike those musicians, however, Eysler is not even comparatively a newcomer. On the contrary, he has written many Viennese successes, the best known of them being "Bruder Straubinger," which, as well as his "Kuenstlerblut," is pretty sure to be produced in English sooner or later, especially if two new light operas from Eysler's pen which George Edwardes has just secured and will present in London, should turn out hits.

The "books" of these two works, by the way, are by Leo Stein, part librettist of "The Merry Widow." The first of them, "Vera Violetta," has scored heavily in the Austrian capital, and Edwardes means to produce it in London as soon as it can be adapted into English and a theater found. This piece deals, Edwardes tells us, with the love of a young man for a married woman, and contains some unusually "fetching" numbers. The second piece by Eysler—which Edwardes has secured for both England and America—has not yet been produced in Vienna, nor will it be until "The Waltz Dream" reaches the end of its career at the Karl theater. The successor to Oscar Straus' piece is called "John the Second," this being the name given to a valet who impersonates his master, who may be regarded as "John the First." It will be interesting to hear Vienna's verdict on Eysler's new opera and to learn if a second "Merry Widow" or "Waltz Dream" is to be expected from the Austrian capital.

At this writing London is waiting eagerly for Straus' international success, which is to be produced at the Hicks theater. The author himself will conduct the first performance and then will go on to Paris for the production of the piece there. Meanwhile Herr Straus has finished an operetta founded on a play by Sardou, for production in Vienna, and is writing the music for the operatic version of Bernard Shaw's "Arms and the Man," which also will be played in Franz Joseph's capital. The translation, to which Shaw has just given his approval, has been written by Herr Jacobsen, one of the authors of the "Waltz Dream," in collaboration with a new author, Hans Bernauer. In conversation with the writer, Herr Straus declared the piece to be "real comic opera," and said he should not be surprised if its success were even greater than that of "The Waltz Dream." He added that he was delighted with the reception given to the latter piece in America, but expressed himself as displeased with the translation and regretful that music had been introduced that was not his. "They wanted more music for America," he said, "and sent me the new lyric, but as I was unable to write the music quickly enough, they got someone else to write it."

One of the two plays Charles Frohman came over here to "present" was put on at the Comedy theater on Thursday evening with all the usual lavishness of a Frohman production. It was a dramatization by R. C. Carton of "Lady Barbarity," a novel written by J. C. Snaith before "Broke of Covenden" made the name of this author widely known. Marie Tempest had the title role and was supported by such admirable actors as Allen Aynesworth, Grahame Browne and J. H. Barnes, and no money or pains was spared on mounting and details.

But the play proved to be the same Jacobite melodrama we have all seen time and again—loyal Earl; fascinating, wilful, high-spirited daughter; aristocratic captain in love with her, and tattered Jacobite rebel rescued by her from the captain's troops. She dressed her rebel up in woman's clothes, but the gallant captain, after much entertaining business, discovered the disguise. It was only to be expected that the captivating Lady Barbara—called Lady Barbarity for her cruelty to her adorers—would fall in love with the rebel and offer to marry the captain if he would release his prisoner, and it was only to be expected that the prisoner would give himself up and go to be hanged rather than accept such sacrifice.

The last act, however, was a bit of a surprise, for the most hardened theater-goer would hardly have expected such a theatric last moment rescue as was provided. Lady Barbara hired thugs to capture her lover on the way to the scaffold We didn't even see this scrimmage, but only heard about it from the window through which the condemned man was eventually hauled by the head thug—to be confronted by the captain. Then there was a fight on the stage and the prisoner recaptured, only to be pardoned a minute before the curtain came down. The audience laughed good-naturedly.

Some time ago an American living in London and interested in stage affairs contributed to the discussion raging in the Daily Telegraph over that obsolete institution, the British censor of plays. His suggestion was that the censorship, against which the leading British dramatists are so vigorously protesting, could be turned from a hampering anachronism, into a harmless if not actually useful office, if only a court of appeal could be provided so that the censor would no longer be able by a careless and irrevocable word to smash any playwright's fondest hopes and finest work. Power of appeal would make the censor think twice before banning a play like Granville Barker's "Waste," for instance, and would enable the Incorporated Stage society and similar organizations to challenge the censor now and then and give him a lesson when he had failed to distinguish between nastiness and decent honesty.

The suggestion was disregarded at the time, for the dramtists were keen to have nothing less than the censor's head on a charger; but it is interesting to note that this week's delegation to Herbert Gladstone, the home secretary, brought up this very point again through a speech by Sir W. S. Gilbert of Gilbert and Sullivan fame. J. M. Barrie and A. W. Pinero, however, urged the complete abolition of the censorship, despite the fact that many of the theatrical managers favor it.

The funny thing about the situation is that in reality the censor is a protector of viciousness on the stage, for when once he has passed the harmless looking written word, the actor, if so disposed, can put into that word by gesture and intonation, meanings that would not be tolerated if the play had not received official sanction. And this is happening all the time in London in theaters that every man about town could name.

HAYDEN CHURCH.

Coming Events.

Henry Woodruff's engagement in "Brown of Harvard" at Boyd's theater begins on Thursday night and will last for three nights, with a matinee on Saturday. "Brown of Harvard's" scenes are naturally laid at the great seat of learning at Cambridge, Mass. The first and last acts represent Tom Brown's rooms in famous old Holworthy hall. The second shows a section of the "yard" between Holworthy and Stoughton. In the third is seen the boat house on the Charles river on the day of the race. This contest is the pivotal incident of the play and the scenes attending it are intensely exciting. The finale of the act represents a double climax as surprising as it is interesting. In the yard scene, college songs, college sports and general youthful exhuberance help give the play its distinctive atmosphere. The play was staged by Henry Miller and is presented under the personal direction of that master stage craftsman, just as it's original production in New York. The supporting cast which numbers thirty odd players contains the names of Helene Byrne, William Rosell, Frederick Forrester, Gordon Johnstone, Eugene O'Brien, Franklin Jones, Louis Haines, Adrien Bellevue, Charles H. Bates, Oliver Follansbee, J. R. Van Rensselaer, Arthur Reading, Robert Compton, James Herman, James Keating, Robert Stowe Gill, J. C. King, Daniel Pennell, Albert Shower, Charles Durnell, Frank Willard, Jiny Chino, Bernice Wiley Golden, Ethel Martin and others.

At the Boyd theater on March 22 and continuing until the 25th, with a Wednesday matinee, will be seen for the first time out of Chicago, "A Knight for a Day," which is being produced under the management of Mr. H. H. Frazee. This piece is deservedly very popular, its long run in Chicago at the Whitney opera house and at Wallack's theater, New York, where it still attracts large crowds nightly, having established its reputation as a musical comedy of unusual merit. The leading comedy roles are in the hands of Eddie Redway and Elsie Herbert, and these real funmakers are enhancing their already enviable reputations in their interpretation. Other members of the cast are Thomas Cameron, Robert O'Connor, Harry Mack, James MacCormack, Gertrude Hutcheson, Elsie Baird and Grace De Mar.

Charles Klein's play, "The Lion and the Mouse," will be offered at the Boyd theater March 25, 27 and 28. It has been seen several times at the Boyd in the past.

At the head of a company of sixty, Billy B. Van comes to the Krug for four days, starting matinee today, in an entirely new version of "Patsy in Politics." Special thought has been exercised in order to fulfill the requirements of a uniformly balanced corps of dancers, singers and comedians, so that this pretentious enterprise might bid for glory as well as patronage in good faith. The characters in the play are the same as in the vehicle first used to exploit this funny comedian. In fact, the new play is a continuation of the old one, and as the entertainment proceeds the fun comes fast and furious from the rise to the final fall of the curtain.

"Way Down East" will be at attraction at the Krug theater for three days starting Thursday night, March 19. Managers William A. Brady and Joseph R. Grismer send out the same complete production, the same efficient cast as always. The snow blizzard, the gathering of the surprise party, the old-fashioned dinner and the sugar shed at the lakeside are again emphasized by the management in scenic completeness. The familiar characters of the play, like a procession of old-time friends move along the familiar paths of this sterling drama. A plain show of plain people that holds on the big playhouses better than any pastoral play ever written.

A western comedy-drama played as quietly as a drawing room society play will be the novelty at the Burwood for the week starting tomorrow evening. Bret Hart, the "poet of the Sierras," who wrote "Tennessee's Partner," represents life among the Nevada miners just as it was, with no false buncombe or flourish of pistols. "Tennessee's Partner" is the story of two miners. One of them dies, leaving a daughter, whom the partner has never seen. When letters come no longer to her home in Smokey Mountain, Tenn., the little girl finds her way to "The Ridge" in Nevada in search of her old daddy, and it is in the love story between Tennessee Kent (Miss Lessing) and Caleb Swan (Mr. Ingram) where lies the intense heart interest in the play. Stage Director Bacon will be seen as Gewilliker Hay, a liar of pretentious case, who dates everything from the year '67. It will be found to be one of his best efforts, as he has appeared in this part many times, notably during his seven years' engagement at the Alcazar theater in San Francisco. The play will be mounted with special scenery, in keeping with its atmosphere. Incidental to the performance the ever popular Elks' male quartet of Council Bluffs will entertain with solos and choruses. There will be matinees on St. Patrick's day, Thursday, Saturday and Sunday. "Too Much Johnson" closes its run with two performances today.

Miss Anna Eva Fay, the famous exponent of the powers that are mysterious and occult, comes to the Orpheum today and at each of the daily matinee and evening performances during the week will give two separate and distinct exhibitions. The first of these Miss Fay devotes to her cabinet seances and a variety of other strange experiments. Later on Miss Fay offers for her second exhibition what she calls "Somnolency," in which she will answer all questions from the audience, endeavoring to give correct identifications, descriptions and locations of things inquired about. The remainder of the program is typically bright and happy vaudeville. Press Eldridge, "the commander-in-chief of the army of fun," with his latest budget of witticisms and parodies, will be the principal attacker of the risibles. The Dunedin sisters, shapely and comely girls, are declared decidedly clever trick and fancy cyclists. In a sketch called "One Night Stands in Minstrelsy" the three Leightons will offer a variety of entertaining "stunts." Dorothy Kenton, "the girl with the banjo," runs the gamet from simple ditties to delightful classic on her instrument. A unique gymnastic act called "A gymnast's Parlor Amusement" will be contributed by in motion pictures will be shown with the the Pantzer trio, and a series of the latest kinodrome.

Gossip from Stageland.

"Every day people write and ask what are the qualifications of an actress," says Mrs. Kendall in Edgar Pemberton's "Life of Ellen Terry." "Well, she should have the face of a goddess, the strength of a lion, the figure of a Venus, the voice of a dove, the temper of an angel, the grace of a swan, the agility of an antelope and the skin of a rhinoceros, great imagination, concentration, an exquisite enunciation, a generous spirit, a loyal disposition, plenty of courage, a keen sense of humor, a high ideal of morality, a sensitive mind and an original treatment of everything. She must be capable of being a kind sister, a good daughter and an excellent wife, a judicious mother, an encouraging friend and an enterprising grandmother."

"Those aitributes, combined with innate faculty for dramatic expression—that faculty having been carefully trained and developed by experience and study—would, undoubtedly, make a good actress," adds William Winter.

Louis James has acquired the rights to the production of "Peer Gynt," the last big thing undertaken by the late Richard Mansfield. It is his intention to make a tour in the Ibsen story next season.

Virginia Harned, who, according to her friend, Adah Patterson, is one of the best dramatic critics in her profession, has been three times to see Williams and Walker in "Bandanna Land." "I want to go again," she said. "Bert Williams is a genius. If he had not been handicapped by his complexion he would be the greatest American comedian."

The marriage of Samuel H. Harris to Miss Alice Merrill, a sister of Mrs. George M. Cohan, further cements the relationship that exists between the manager and his prolific and versatile protege. Mr. Harris was quietly married at Long Branch last week, with George M. Cohan and the bride's sister being parties to the ceremony. Both the Merrill girls prior to their marriage played small parts in the Cohan & Harris productions.

Alexandre Dumas fils, the author of "Camille," and Emil Augier were once attending one of the latter's first nights at the Francis, when a man was discovered asleep in an upper loge.

"Kindly observe the effect of your play," said Dumas, poking Augier in the ribs.

Later both dramatists were present at one of Dumas' first nights and it happened that again a man was seen sleeping in the same loge. Augier exulted.

"Oh, that's the same man," retorted Dumas. "He hasn't waked up yet!"

The humorous opportunities lurking in the shadow of Eddie Foy's proposed production of "Hamlet" will not down. A facetious and at the same time gratuitous suggestion for the performance was made last week, when Julian Eltinge, the celebrated female impersonator, was put forward as a possible candidate for the part of Ophelia in the Foy cast.

Legal proceedings are threatened by Cohan & Harris over "Paid in Full," Eugene Walter's successful play, which is being presented at the Astor theater in New York. Sam H. Harris declares that the firm made a five years' contract with Walter for all his plays and that he knew nothing about "Paid in Full" until he learned that it had been turned over to some one else. Mr. Walter says that as no consideration was named in the contract with Cohan & Harris, and as that firm has never done anything for him, he felt that their action at this time was due to their willingness to take hold of something that was an assured success. They have allowed him to sleep on park benches and eat in cheap restaurants when he could scrape up the money, he says, and in view of that generosity he didn't feel that he owed them anything. He says Cohan & Harris agreed to call everything square if he would give them the out-of-town rights, which he turned down.

Music and Musical Notes

FOLLOWING the lines suggested in last week's article, a discussion of the question of Tone and Interpretation will, it is hoped, be of some interest.

A New York writer very recently took up the subject and told us that "most of the artists who have recently come to this county show much more ability at interpretation than in producing beautiful tone." And someone has said that "in this country tone is more valued than interpretation, and that in Europe, on the other hand, one is chiefly interested in interpretation." This latter remark gives our first quoted writer an opportunity to suggest rather caustically that the existence in Europe, of such a state of affairs" "has long been suspected by the New York public!"

So the long and short of the matter is that in these days of wireless telegraphy, horseless carriages, thoughtless thinkers, cowless milk, and noiseless noise, what is to be expected but that we may look for "toneless singing?"

Without interpretation, the tone will not satisfy completely. That is true.

But without tone will interpretation suffice?

Will the perfect dressing and good acting of a part in the drama be sufficient to overcome the bad delivery of the lines from a vocal standpoint? When William Shakespeare was conducting, for the time being, a little school of acting, long before the crowds of Americans who neglect him at home began to make pilgrimages to his shrine abroad, he said something which we have on record about the necessity of correct vocal utterance, for in addition to urging that they should not "saw the air too much" with their hands, but that they should "o'erstep not the modesty of nature" and that "there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of natures journeymen had made men and not made them well, they imitated humanity so abominably"—he also said that they should not "mouth the lines," but "speak the speech trippingly on the tongue" and that it offended him to the soul, to hear a passion torn to tatters to "split the ears of groundlings (the people in the cheaper seats) who, for the most part are capable of nothing but inexplicable dumb-shows and noise."

If it is not disrespectful we might adapt the line to singing: "Suit the action to the tone, the tone to the word, the word and tone to the action." Too many singers have been guilty of suiting the action to the tone and letting the words go for nothing, as though that were of no consequence.

Any clever person, however, can make good tones; any clever person can pronounce clearly, but to pronounce clearly and with a tone of beautiful quality, this is the mark of an artist, up to a certain point; for after that must come the proper sense of the thing and its intelligent representation in the way of facial expression and general style of bearing if one is singing in concert work, and attention, of course, to costume if singing in opera.

As this column is of more interest just now to church and concert singers than to opera singers, may I, at the risk of repetition, say that with intelligent interpretation of the text so as to bring out its meaning, good, distinct enunciation and beautiful tone quality, or at least tone quality which is agreeable, there must also be a study of the appearance and general manner to such an extent that if one is singing "My Love is Like a Red, Red Rose" he will not look as though he were thinking only of the thorns. One should not sing a sacred song with a simpering or trivial expression of countenance; one should not sing a love song with fear and dread depicted on the features. One should never, never show by one's singing what the tone process is. I have watched many singers, and were I to have recorded the subconscious suggestions offered by some of them they would be like this, "Gracious! What's this coming? Go 'ness! Will I ever get it? Oh, I am afraid not! I just know I can't! Oh, dear, what shall I do? Well, here goes! Well, thank goodness, that's over!" And so on. Haven't you ever seen it?

Practicing before a mirror to observe one's faults, not one's beauties, will help much in acquiring an intelligent facial expression while singing, and this is of utmost importance. Take, for instance, the question of frowning. How few singers know that they frown and how many do so! A good many people also distort their features unnecessarily in the making of tones in order to pronounce words. Everything of this kind operates against interpretation.

But to return to the article quoted and the operatic question. A veteran conductor is quoted as saying "It's the interpretation (that counts), and the chances are there will be more and more interpretation and less and less singing every year." He remarked that the prima donna of today, especially the younger ones, must put something sensational into the part, as when one of them danced at the end of the Jewel song in "Faust." "Modern interpretation, so far as I can see, consists chiefly in the liberal use of makeup and similar material aids in creating an impression. Singers now think more of wigs, grease, paint, and the details of dress, than the actors do." This would seem to be true when we are told that most of the opera singers go to the theater between 5:30 and 6 o'clock. The nose which M. Renaud wears as Mephistopheles in the "Damnation of Faust," (Berlioz), takes one hour to build up! In one of Madame Eames' operatic roles she takes up an hour in applying cosmetics and fixing her wig!

The same article brings out very clearly that Jean de Reszke could never be classed as an "interpreter" according to present day standard, but that "to emotion that his role contained could fail to be beautifully illuminated and glorified through his power of expressing it with his voice." Those who have heard and seen Jean de Reszke will cry out and shout "Yea, amen!" to that statement. Never have I seen such a combination of artistic tone production, beautiful mastery of the possibilities of breath control in the subduing and elevating of tone values and nuance, such superbly convincing acting, such "feeling" for the part and portrayal thereof. The memory of it makes the sensational high C held-on-to by the gallery-loving tenors fade into insignificance.

We have had the day of the big tone. We have had the day of the tumbling trill and the querulous shake, the prolonged high tone held for the satisfaction of those who do not know the vocal calisthenics, the motto "Either Tone or Nothing."

Now we are going through the opposite conditions, "Either Interpretation or Nothing." Give us makeup, give us poses, give us a chance to show what we can do in the way of bringing out the meaning regardless of tone and we will show you that "the Singing counts less."

But herein is the great gleam of hope. We are on the eve of the greatest period in the history of singing. It is not only coming, it is here. We have sung both ways; now we will settle. We will emerge from this present turmoil of thought and contradiction and we will see the thing as it is and study to make others see it in its beauty, through our interpretation of it in tones which we have made beautiful.

Here lies our duty and our work. Let us be content only with a well balanced showing of Tone and Interpretation! Anything short of that, no matter by whom it is done, is not Art. And it is Art we want to study, not artifice." What do you say?

THOMAS J. KELLY.

Musical Notes.

As already announced in this column the last recital in Mrs. Turner's subscription series will be given Thursday night at the First Baptist church by Miss Kittie Cheatham, whose program explains itself, and is as follows:

PART I.

Two Eighteenth Century French Songs—
Mon petit coeur Soupire; Maman, dites moi ..... Wickerlin
An Old Romance of Two Family Portraits ..... Guy D'Hardelot
(Written for Miss Cheatham.)
Children's Songs—Guardian Angels (Kinderwacht) ..... Robert Schumann
About Dolls—Jerushy; The Sugar Dolly ..... Jessie Gaynor
About Animals—The Cow (R. L. Stevenson) ..... Graham P. Peil
About Animals—The First Friend (Rudyard Kipling) ..... Edward German
The Slumber Boat ..... Jessie Gaynor
The Sorrows of Two Little Boys—Waltzing; Practicing ..... John Carpenter

PART II.

Some Old Negro Songs and Sayings and Three Modern Negro Songs—
Is You ..... Carrie Jacobs Bond
Why Adam Sinned ..... Hein
Don't Be What You Ain't ..... Rogers

PART III.

Two Old English Love Lyrics (Elizabethan)—Love Is a Sickness; Yes, I'm In Love....Music by Stanley Hawley
Butterflies (from the French of Francois Coppee) ..... Minnie Cochrane
The Bogey Man (Mss.) ..... Amy Trowbridge
About a Fish and a Gobbler ..... Harvey Worthington Loomis
(Mss. written for Miss Cheatham.)
Punchinello (after Hans Christian Andersen ..... Molly
Two Nonsense Rhymes—The Owl and the Pussy Cat ..... Ingrahm
The Lady of Niger (Edward Lear) ..... M. R. Lang

Don't make any engagement for the evening of April 2.

Sembrich! The song recital! The great critics hail her as the perfection of the singing art today.

Through an oversight the names of Miss H. Taylor and Miss Verna Smith were omitted from the account of Mr. Jones' pupil recital last week.

On March 26 Edwin H. Lemare, the renowned English organist, will give a recital at the First Baptist church. (Let me make the personal suggestion that this should not be missed by any music lover, whether interested in the organ or not). Call Mrs. Turner for choice reservations.

A new society has been organized called the Oratorio society. Its first rehearsal was held at the First Presbyterian church on Tuesday night, eighty-three people being present. For membership information application should be made to Miss Sorenson, 68 Ramge building; Mr. Cheney, Boyd theater building, or Mr. Penniman, 121 South Twenty-fifth avenue, conductor. This society is practically the outgrowth of Mr. Penniman's festival society of last year.

AMUSEMENTS. AMUSEMENTS.

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THE LION AND THE MOUSE
BY CHARLES KLEIN, AUTHOR OF THE MUSIC MASTER.
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TOMORROW AND ALL WEEK
"'TWAS IN '67"
BRET HART'S WESTERN COMEDY DRAMA,
TENNESSEE'S PA'RDNER
A Delightful Stage Story of the Nevada Mountains, Without Deep-Dyed Villians, Gore or a Fusillade of Shots.
ELKS' MALE QUARTETTE of Council Bluffs at Every Performance.
Evenings and Sunday Mat. 10c - 20c - 25c A Few Front Rows at 35c.
St. Patrick's Day, Thursday and Saturday Matinees, 10c and 20c.
TODAY—Last Two Times of TOO MUCH JOHNSON.

KRUG THEATRE 15-25-50-75c Matinee Today, 10-25-50
4 DAYS STARTING MAT. WEDNESDAY MATINEE TODAY
THE P. H. SULLIVAN AMUSEMENT COMPANY PRESENT
The President of Langhville
BILLY B. VAN
And His Company of Fifty, in the Musical Campaign
Patsy in Politics
PRETTY, WINSOME GIRLS GALORE—CATCHY SONG HITS.
3 Days, Starting Mat. Saturday Thurs. March 19
SPECIAL PRODUCTION
WAY DOWN EAST
A Play of Universal Sympathy
116 Weeks in New York City
Written by LOTTIE BLAIR PARKER
Elaborated by JOS. R. GRISMER

CREIGHTON Orpheum
'Phone Douglas 494.
ADVANCE VAUDEVILLE
Mat. Daily 2.15 -- Every Night 8.15
Week Starting Mat. Today
World Famous and Marvelous
ANNA EVA FAY
IN "SOMNOLENCY"
Ask Her What You Want to Know.
PRESS ELDRIDGE
Commander-in-Chief of the Army of Fun.
DUNEDIN TROUPE
Brilliant Exhibition of Amazing Skill
3--LEIGHTONS--3
Playing "A ONE NIGHT STAND IN MINSTRELSY."
DOROTHY KENTON
The Girl With the Banjo
PANTZER TRIO
In a Gymnasts' Parlor Amusement
Second and Distinct Exhibition by
ANNA EVA FAY
Introducing Her Marvelous Cabinet Experiments
KINODROME
Always the Best in Motion Pictures.
PRICES—10c, 25c and 50c

MRS. TURNER ANNOUNCES
MISS KITTY CHEATHAM
IN SONG RECITAL.
Thursday Evening, March 19.
FIRST BAPTIST CHURCH
Seats on sale at
Schmoller & Mueller Box Office
$1.50 — $1.00 — 75c

The Boyd Theater School of Acting
(A practical training school for dramatic and operatic stage)
Fourth Season Now Open
Students' Matinee Engagements
LILLIAN FITCH, Director
W. J. BURGESS, Manager

Menu for Sunday
ILER GRAND HOTEL
CAFE
Table d'Hote, 75c
Blue Points
Chicken with Noodle Consomme Royal
Sweet Pickle Queen Olives
Steamed Salmon, Hollandaise
Potatoes Windsor
Patties of Chicken Princess Apple Fritters au Cognac
Prime Ribs of Beef au Jus
Domestic Duck Stuffed, Apple Sauce
Mashed Potatoes June Peas Steamed Potatoes
Cauliflower in Cream Lettuce, French Dressing
Tapioca Custard Lemon Sauce Hot Mince Pie
Chocealte Ice Cream Fancy Cake Rhubarb Pie Neufchatel Cheese
Coffee Milk
Served from 12:30 P. M. to 8:30 P. M.

REMEMBER
The Home Dairy Restaurant
1514 Capitol Avenue
when you dine. Everything new, neat and clean. We make a specialty of our Sunday dinners.
E. B. High GIVE US A CALL. C. W. Galpin.